

MACHINE
Knit
TODAY

Colourful Ribberworks

FREE
16 PAGE
SUPPLEMENT

Colourful Ribberworks

If you see a double bed machine or a ribber as simply the means to add cuffs and welts to your garments, then you are missing out on the wealth of wonderful fabrics it can produce. Add a little colour to some of these fabrics and even the simplest design can leap from the ordinary to the stylish — or even the spectacular!

SUBTLE COLOUR

A quick and easy way of adding colour is to work a plated rib. As there is such a proliferation of machines and ribber models currently in use, if you are not sure whether your machine is capable of this technique double check your manual. If it is, threading instructions for the plating feeder (which may even need to be substituted for the usual ribber carriage feeder) will be given. With the plating feeder in situ and threaded up, even simple ribs can take on a new look. We have used contrasting colours for maximum visual impact in our pictures, but rich and subtle effects can be achieved by combinations such as varying shades of the same colour, mixing matt and shiny yarns, combining textured and smooth yarns and, especially appropriate for a party look, using a fine supported lurex as the plating yarn.

PLATING OVERVIEW

Plating is worked by using two yarns of different or toning colours — through different parts of the (special) carriage feeder. In double bed work, one of the yarns will predominate on the plain and the other on the purl stitches. Even the humble 1x1 rib can give a new look when it is plated as you can see from Picture 1.

It is common practice to use differing thicknesses of yarns in the two feeders — with the yarn in the plating feeder being the finest of the two. This is not essential. If you are plating only the ribber welts and bands of a garment the most important thing is to achieve a harmony with the main fabric. If the ribs are required to be elastic, then the thickness of the combined main and plating yarn should be the same or very slightly less than that of the main fabric. If a flat finish is desired — as on the edge of a tunic — then an acceptable result may be achieved by the combination being



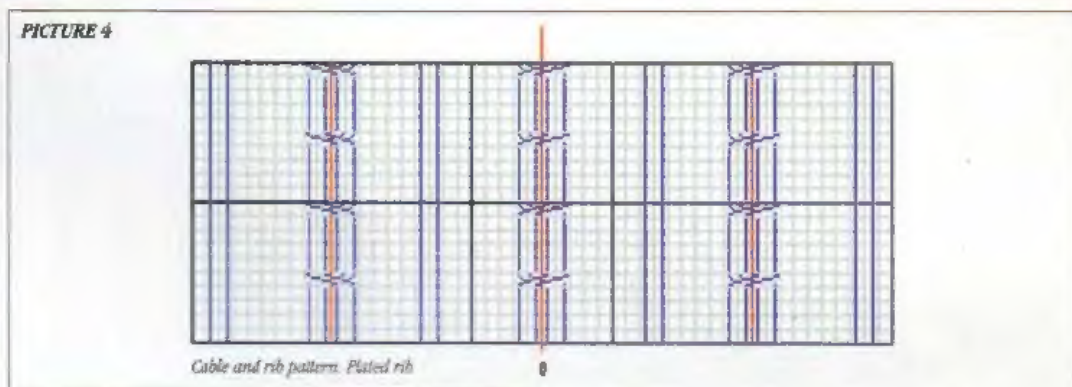
PICTURE 1



PICTURE 2



PICTURE 3

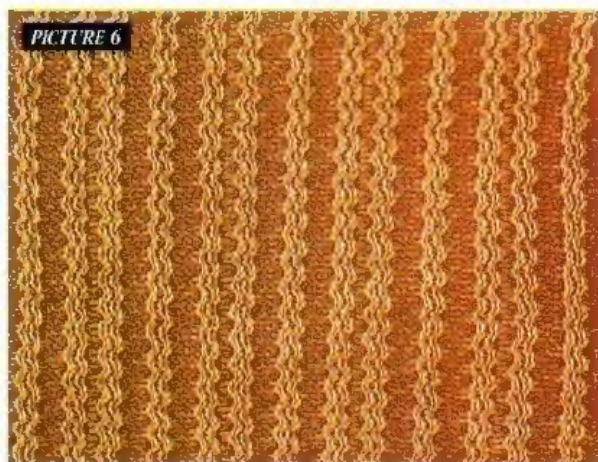


PICTURE 4

Cable and rib pattern. Plated rib



PICTURE 5



PICTURE 6

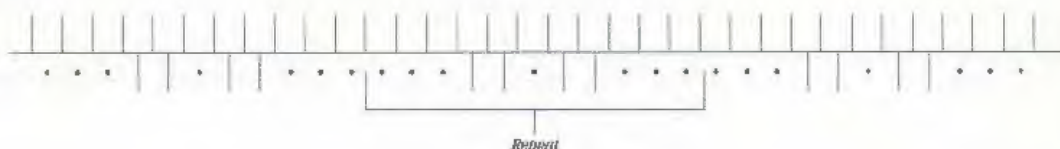


PICTURE 8

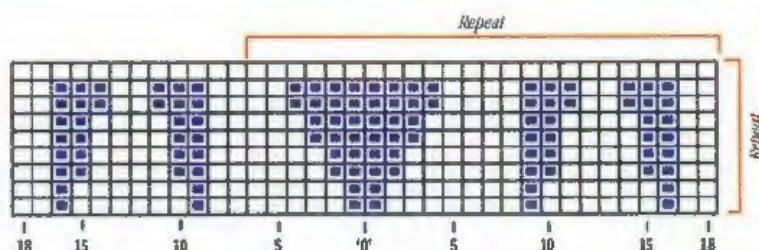
- 1 Plated rib
- 2 Minimal shadow lace — an adaptation of sample in Picture 10
- 3 Shadow lace from a punchcard — potential use of sample in Picture 11

PICTURE 7

Plated racking pattern.
 Arrange Ns as shown in diagram, pitch 'H' (as for full needle rib). Plating feeder and plating yarns threaded up for work.
 K2 rows. Rack two numbers right.
 K2 rows. Rack two numbers left.
 Repeat these 4 rows throughout.



PICTURE 9



DECORATIVE PLATING

Comparatively plain rib fabrics can be given added interest with a little colour. Working in horizontal stripes may not be too flattering, whereas plated rib will give a vertical stripe which will suit a much wider range of figures. Picture 2 shows a 4x4 rib — rearrange the needles once the cast on sequence in 1x1 rib has been worked. The main yarn is DuoMagic (approximately 3 ply) and the plating yarn is a brushed 3 ply. The resultant fabric is slightly thicker than a 4 ply and despite some shadow-through of the yarn colours, the overall effect is that of a vertical stripe.

Plating is an easy means of adding colour to cable and rib designs as illustrated in Picture 3 (pattern Picture 4). As far as the knitting goes, once the yarns have been threaded up as desired, you proceed as though you were using a single yarn. The amount of shadow-through will vary depending upon both the yarn and colour combinations used. Try varying the textures of yarns as well as the colours as shown in Picture 5. Here a fine poodle has been plated with 3 ply in a 6x4 rib arrangement. With a plain rib setting like this, you can select whether to use the poodle or plain dominant face as the right side.

Racking as the example in Picture 6 (needle arrangement and racking instructions Picture 7) can add further patterning interest to vertical rib lines and can look extremely attractive when plated.

Even if you don't feel like working an all-over racking pattern for a garment, do consider the potential for edgings, collars, yokes — even bands. We have gathered together a few garment styling ideas for plated fabrics and/or edgings in Picture 8.

PICTURE 10



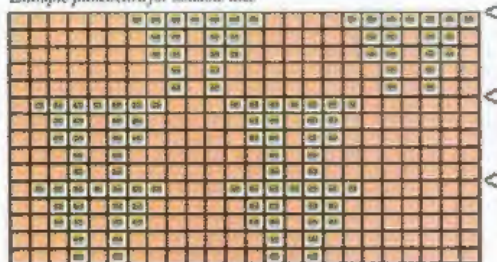
PICTURE 11a

□ □ □ = Punched/marked holes

Pattern used on electronic machines for Picture 11

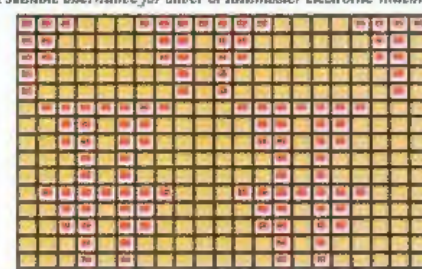


Example punchcard for shadow lace

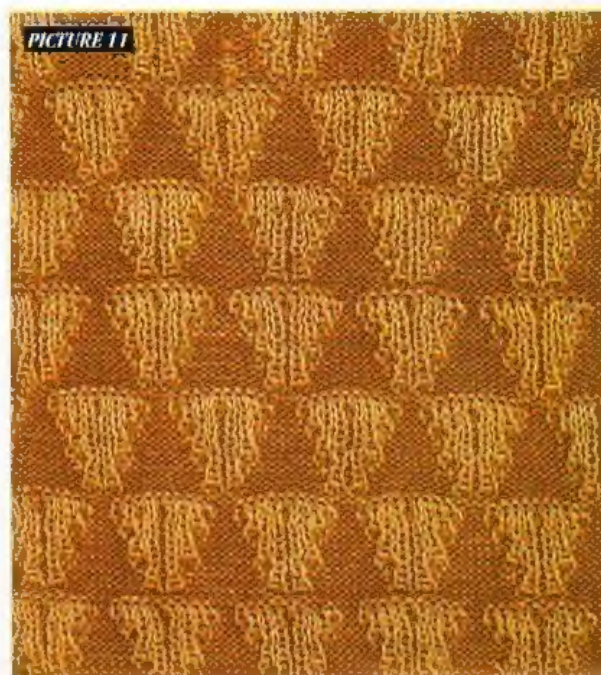


◀ = Add blank rows here for machines which select needles forward e.g. Brother

A suitable alternative for Silver or Knitmaster electronic machines



PICTURE 11



SHADOW LACE

I hope you can already see the potential of plating and what a wide range of fabric styles it can be used with. However, there is one last technique that plating marries with beautifully — that of shadow lace. This technique can be used on any double bed machine — but the means to its operation depends upon the model.

All double bed machines can do manual shadow lace. Cast on in 1x1 rib and when you have worked your rib edging or welt, transfer stitches to the main bed. Now working from a chart (Picture 9) or a simple 'plan', with machine set for half pitch working (the same position as for full needle rib) push ribber bed needles as desired into work.

Add in more needles at two row intervals, then when the sequence is complete, either transfer stitches manually or use a ribber transfer carriage to transfer all the stitches to the main bed. Repeat the sequence as desired. As you can see from Picture 10, plated colour contrasts make the relief pattern stand out very well.

A punchcard or Deco card/reader sheet can be used on machines which have the means to transfer in either direction. There is a tool available for Silver machines — which can be used with any standard gauge Japanese machine — called a shadow lace tool. The tool looks a bit like a double set of claws — the individual claw tips being small transfer tools. Using this, blocks of stitches can be transferred from ribber to main bed, or, more importantly from main to ribber bed. The facility to transfer from main to ribber bed fairly easily, means that a punchcard, mylar sheet or pattern program can be used for more complex designs. After the cast on sequence and welt edge is completed, all stitches are transferred to the ribber bed. Plating feeder can be in situ and threaded throughout. Using a suitable design, set main bed carriage for slip/part/empty, but leave ribber carriage set for plain knitting. Following design notes or marks on the punchcard, work the required number of rows in slip, then use the shadow lace tool to transfer all stitches from main to ribber bed. As you can see from Picture 11, the final fabric is a full needle rib on

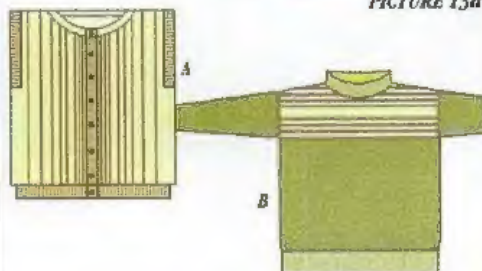
PICTURE 12



PICTURE 13

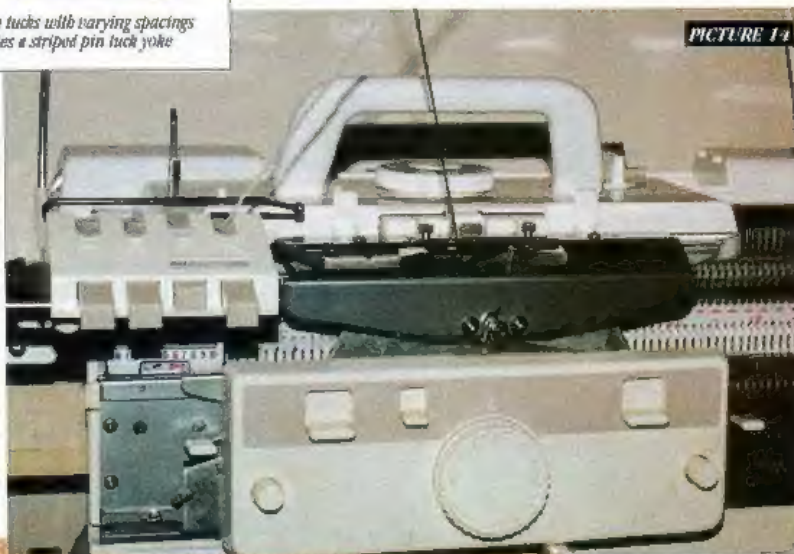


PICTURE 13a



- A A sideways waistcoat uses pin tucks with varying spacings
B A textured sweater incorporates a striped pin tuck yoke

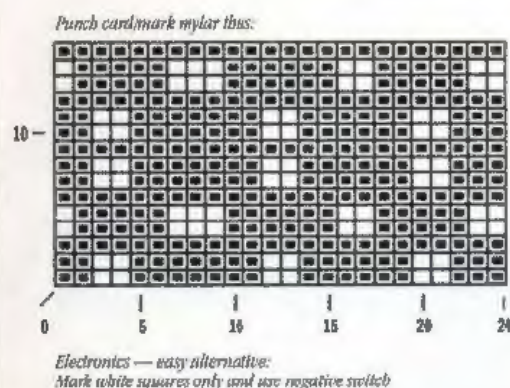
PICTURE 14



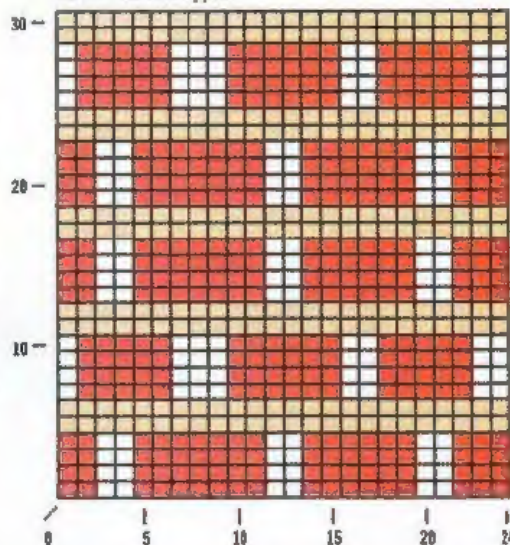
PICTURE 15



PICTURE 16



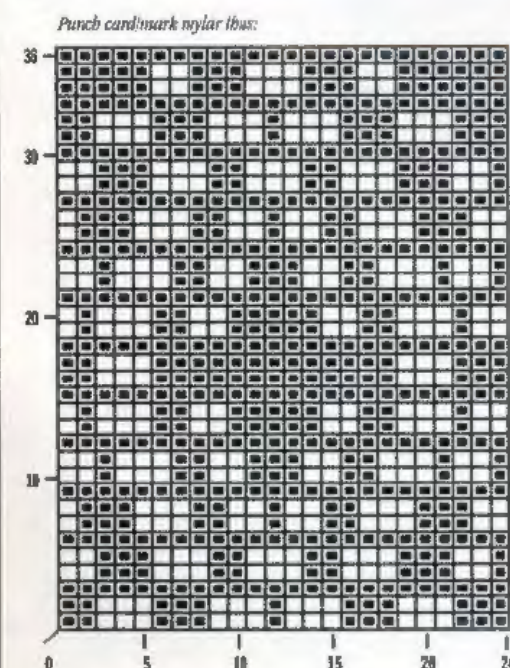
Actual colour sequence with double length on
Blanks = stitches slipped



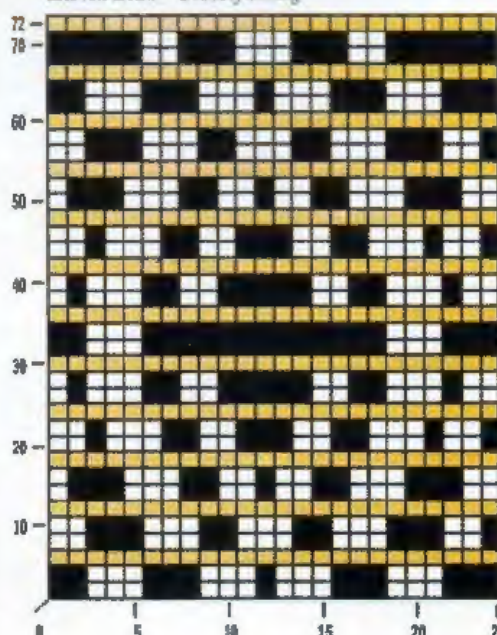
PICTURE 17



PICTURE 18



Colour sequence — remember to use double length —
each row shown = 2 rows of knitting



White squares = slipped stitches

reverse fabric background — the colour adds an interesting further dimension!

Patterns for Picture 11 for mylar sheet or punchcard are shown in Picture 11a. There is a slight difference between cards suitable for machines which select needles — such as Brother and those which do not — for example Silver. When needles are not selected, it is quite straightforward to transfer stitches from main to ribber bed at any time — selection during knitting (which only takes place when the carriage is actually over the needles) is not affected. However, transferring from main to ribber bed when some main bed needles are selected is a bit tedious — so it is simpler to add in some blank rows to the pattern. Blanks mean that needles will not be selected and not only make the transfer easier, but also act as a visual reminder that this is the row on which the transfer should be made — i.e. no selected needles = transfer main bed stitches.

Using the electronic charts given as a guide, here are the specific working instructions for Picture 11:

All machines: Plating feeder and yarns in situ; all stitches transferred to RB, MB needles in NWP and K1 row. Machine set for full needle rib, pushing appropriate MB needles to WP Set main carriage to slip and to select/memorise for pattern and K1 row. Set for double length.

Brother machines: Commence slip pattern and *K12 rows. No needles should be selected on next row. Transfer all main bed stitches to ribber bed and K2 rows*. Some needles will now be selected — repeat from * to * throughout.

Silver and Knitmaster machines: Commence slip pattern and K12 rows. Transfer main bed stitches to ribber bed. Repeat these 12 rows throughout.

Note: Passap/Pfaff and Singer machines can all work the stitch designs known as shadow lace — there are appropriate transfer carriages available for all models. However, they do not have the facility to plate in the same manner as the Japanese ribbers with their specialised plating feeders, so this stitch style can only be worked in one colour at a time.

COLOURFUL RIPPLES

Many of you may be familiar with pin tucks. These are formed on a

non-selective basis by setting one bed to slip and the other to knit for several rows, then setting both beds to knit simultaneously — to join up the tucks and progress the work. They can be particularly attractive in contrasting or toning colours used as edgings, cuffs, yokes etc. Spacing of the pin tucks can provide a variety of effects. Picture 12 shows well spaced pin tucks, worked thus:

Using main yarn cast on in full needle rib and K2 — 6 rows. *Set RB carriage to slip in both directions, but leave MB carriage to knit. Change colour and K6 rows. Set both carriages to knit and using main yarn, K8 rows*. Repeat from * to * changing pin tuck colours as desired.

Grouped together in specific colour arrangements a more dramatic effect is achieved, as shown in Picture 13. This sample was worked in a similar manner to the last, but the spacing between the pin tucks was varied thus:

MB K, RB slip, using A, K6 rows. Both beds K, using MC, K2 rows. MB K, RB slip, using B, K6 rows. Both beds K, using MC, K2 rows. MB K, RB slip, using A, K6 rows. Both beds K, using MC, K6 rows. Repeat from * to * throughout.

If you look at pin tuck samples, you will see that the tension varies a little between the pin tuck and the

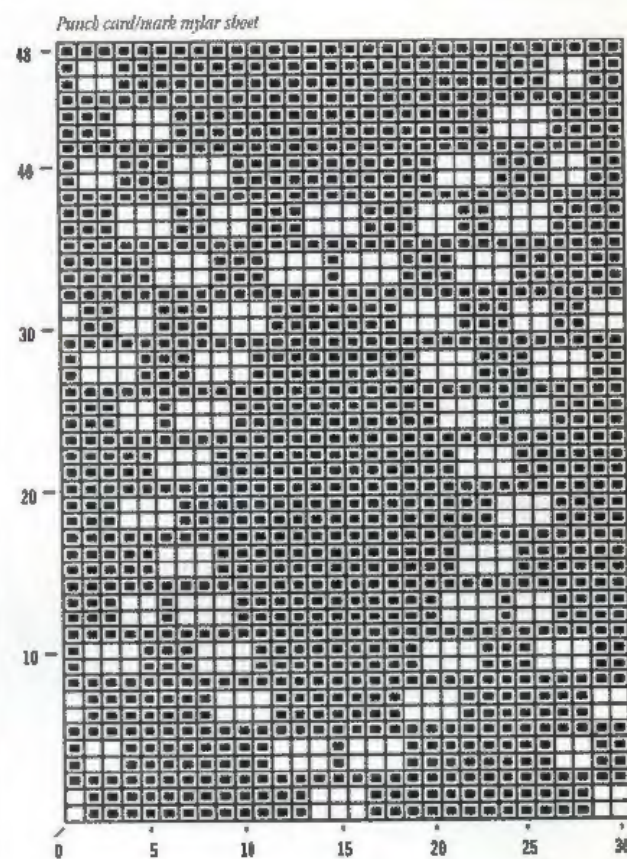
full needle rib background fabric. The pin tucks tend to spread out the width a little, an important consideration if you wish to use the stripes for bands. An extremely effective option is to use pin tucks on a sideways knitted garment, or to make pin tuck welts and bands so that the pin tucks fall vertically. We show some garment design ideas in Picture 13a.

COLOUR CHANGERS

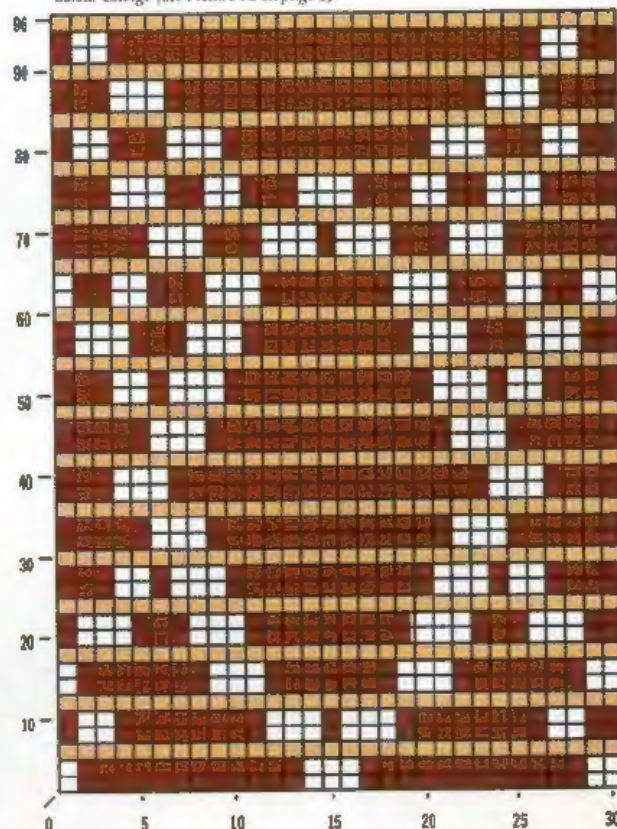
Although a colour changer is not an essential to work a stripe design, it obviously can save a great deal of time and makes some finer fabrics a practical proposition. All Japanese and current Singer machines have colour changers (as optional accessories) which are situated at the left of the machine. If you look at your ribber feed plate, or the feed plate supplied with the colour changer, you will see that it is slotted at the left, to enable easy colour changing from this side — see Picture 14.

Passap and Pfaff machines come with a colour changer which is permanently situated at the right of the machine. These machines can only carry and work with one colour at a time and the colours are carried in eyelets which are taken up by the carriage jaws once you have past the colour changer.

PICTURE 20



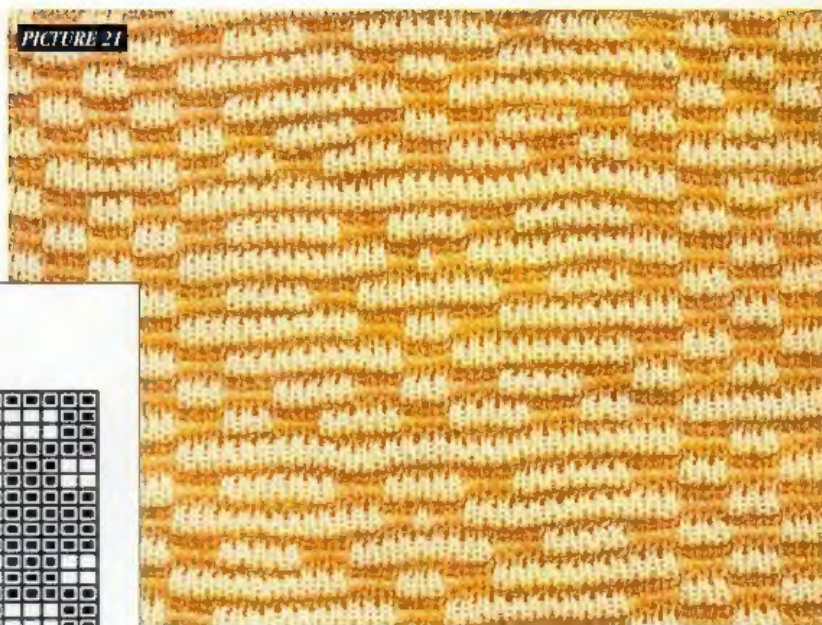
Colour change (see Picture 18 on page 5)



PICTURE 19

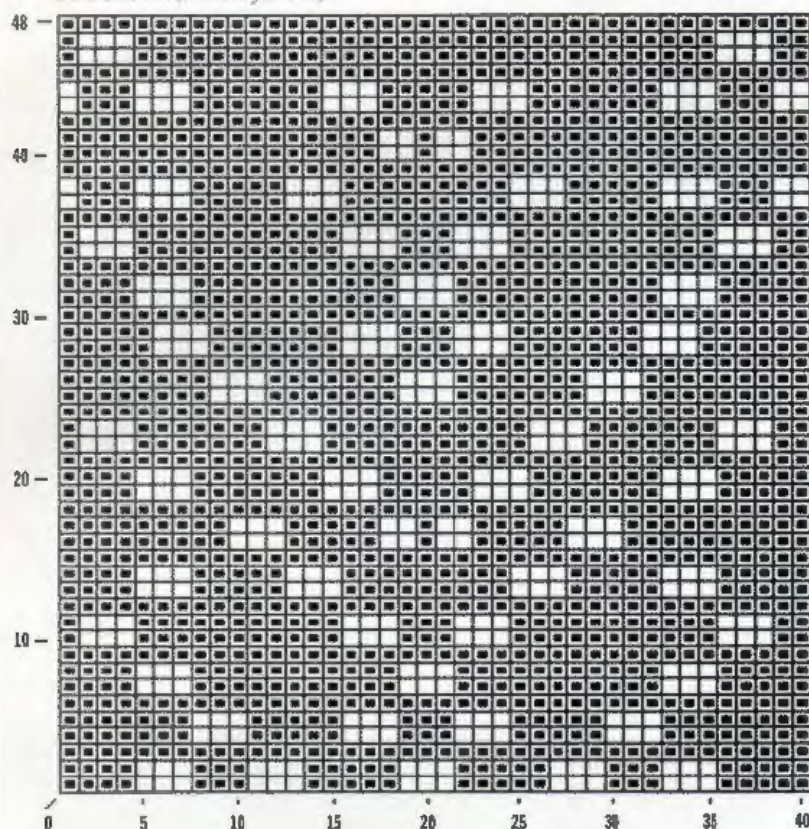


PICTURE 21

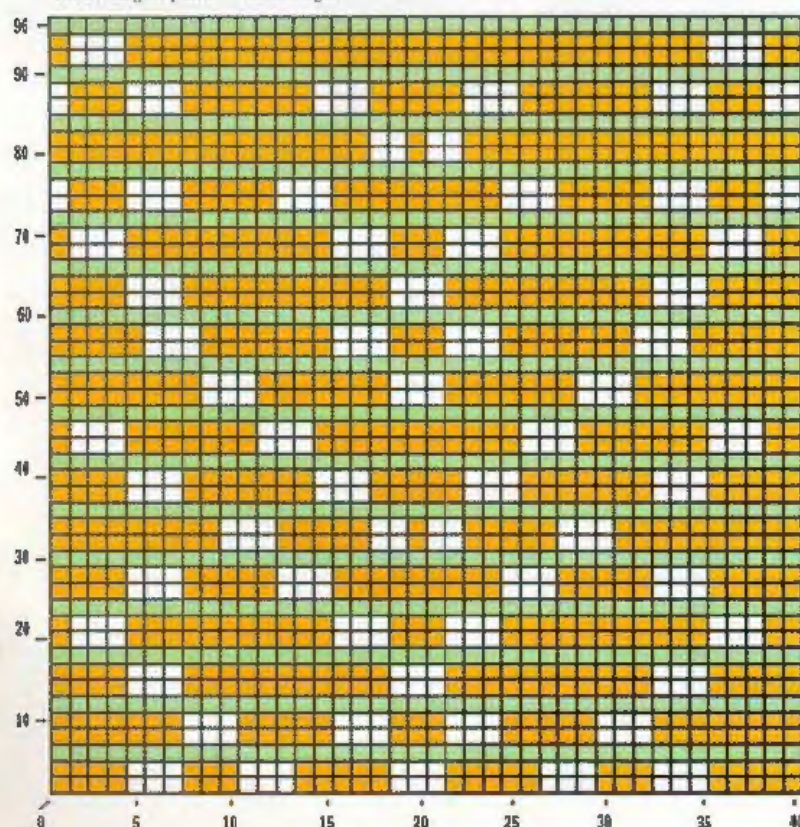


PICTURE 22

Punch Deco card (or mark mylar sheet)



Colour change sequence — double length



Take time to thread up a colour changer in the same sequence as you will be knitting the colours (when feasible) — the optimum threading order for your model will be illustrated in your manual. Always ensure you go completely past the colour changer whether changing automatically (a possibility for two colours on Silver machines and with the latest auto-changer for Duo and E6000 machines, you can set up the colour changer to automatically change colours in a pre-determined order 1 and 2; 1, 2 and 3 or 1, 2, 3 and 4) or whether selecting the colour to be changed manually. On Japanese machines, especially with yarns that hold static or are slightly hairy, come out of the colour changer slowly, checking that the new colour is situated properly in the feeder and that the old colour has cleared the feed. If there is a clinging together of threads, it is quickly adjusted at this stage. If you change over too fast, then you could miss the fact that a change has not cleared the 'old' colour (for instance) and mistakes will be knitted in! Don't be put off by this advice, you will find that you soon develop a colour changing rhythm, making your knitting reasonably smooth and speedy even whilst including a double check.

SELECTIVE PIN TUCKS

With a colour changer to speed up the colour stripes, and a punch-card, mylar or electronic design to aid with patterning selection, a great variety of fascinating and colourful fabrics can be obtained. Working in a similar manner to the manual pin tucks mentioned before, selective pin tuck designs add both colour and texture to a fabric. Picture 15 (page 4) shows the result of using an all-over slip pattern — illustrated in Picture chart 16 (page 5). The colour and knitting sequence start after you have cast on and worked a few rows in full needle rib. Work your



PICTURE 23

select/memorise row towards the colour changer — so for Brother, Silver, Knitmaster and Singer machines this means working the select/memorise row from right to left and for Pfaff or Passap machines from left to right. Punchcard/pattern program set for double length throughout. Set carriages thus: Main bed carriage set for slip stitch throughout. *Ribber carriage (i.e. the non-patterning side of the machine — BB for Duo machines for instance) set to slip. Using contrast yarn, K4 rows. Ribber carriage set to knit. Using main yarn, K2 rows*. Repeat from * to * throughout.

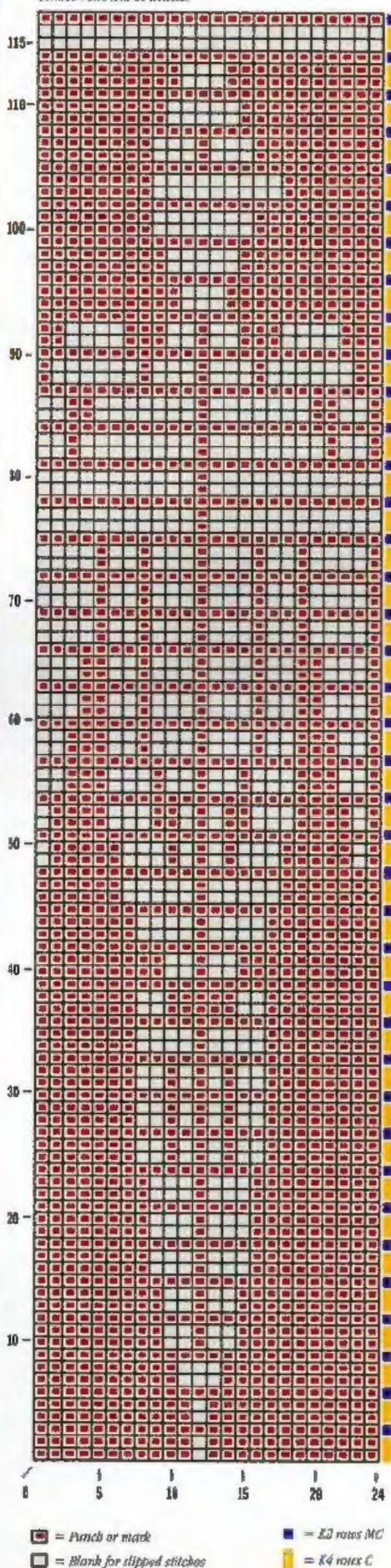
It might seem a little tedious changing the ribber carriage setting, but again, it is something that you develop a nice rhythm with as you knit. It is particularly easy to see where you are in the pattern on a machine which pre-selects needles. If any on the main bed are in normal working position, then you should be working in contrast colour with ribber bed set to slip. Only when all the main bed needles are selected forward should the ribber bed be set to knit.

Picture 17 (page 5) illustrates a fabric where the pin tucks form a distinctive pattern shape — its definition being aided by the contrasting colour. Picture 18 illustrates the punchcard patterning chart.

In selective pin tucking the card looks quite different to many other forms of patterning. Marked areas of the card will knit and blank areas slip. The pattern formation is made by the knitted rows. Because the ribber is slipping when the contrast colour is being worked, the coloured area bubbles away from the main colour and stands out from the background fabric. The two rows between each set of coloured patterning are required to knit all stitches on both beds and thus enable the fabric to grow. As virtually all current machines have the facility to double the length of a

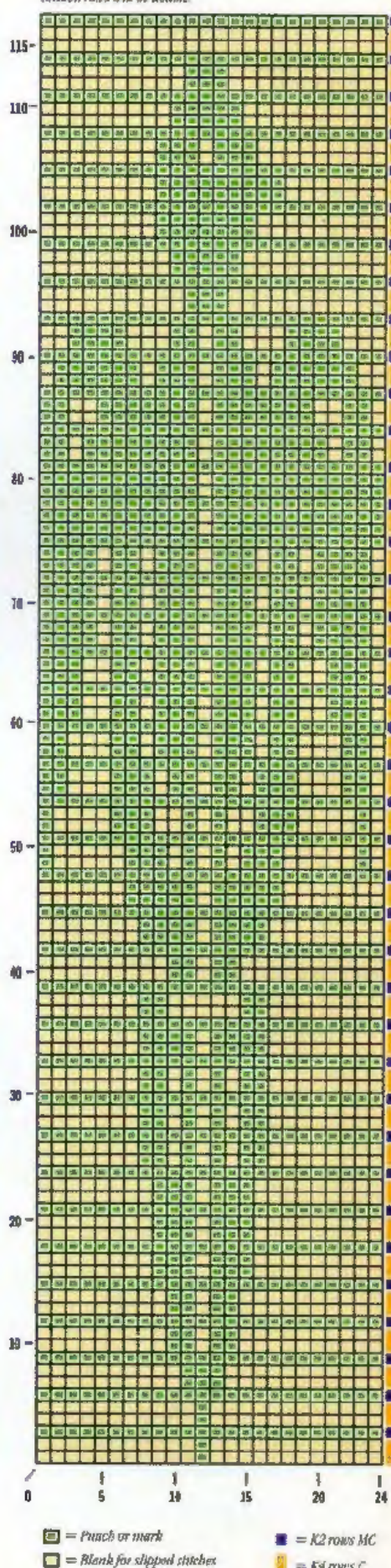
PICTURE 24

Use double length.
Rows shown for actual card marks.
Knitted rows will be double.



PICTURE 24a

Use double length.
Rows shown for actual card marks.
Knitted rows will be double.



design and to facilitate use of the colour changer it is best to knit an even number of rows between colour changes — the card only need be punched or marked for half the row depth it requires for knitting. Thus in Pictures 16 and 18 you can see that patterning commences with two rows of marked/unmarked card — using the elongation buttons, this corresponds to the four rows worked in the contrast colour. The next row is punched/marked right across — so with the elongation button this corresponds to two rows where every needle on the main bed is to be knitted (in main colour) and this is where the ribber is also set to knit.

DESIGNING SELECTIVE PIN TUCKS

You could actually use many bold geometric designs as a starting point to design your own selective pin tuck patterns. Visualise the shapes as horizontal blocks. Separate each set of blocks by 'plain' rows — a bit like a 'dot to dot' picture, but actually a little easier to visualise. The plain rows are easy, they are punched or marked right the way across. Divide the other rows into positive and negative areas depending upon whether you want the design lines standing out of the fabric (as Picture 17) or maybe inset as Picture 19 on page 6 (30 stitch repeating pattern chart for Singer and electronic machines shown in Picture 20). You actually need to punch or mark the positive/negative rows twice on the card — as we want them doubled up to four rows eventually. If you marked two different (positive/negative) rows

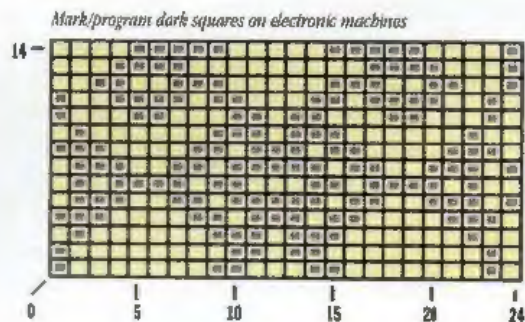
on top of each other, when doubled up instead of repeating row 1 four times your sequence would run rows 1 and 2 followed by rows 1 and 2 and the design would lose definition.

Picture 21 on page 7 (pattern chart Picture 22) illustrates a 40 stitch repeating fabric suitable for Duo, E6000 or electronic machines. This is a regular but abstract design — however Picture 23 (pattern chart Picture 24) shows that dramatic — even figurative effects are possible. Here the bird is inset into the ripples. In other words, the ripples form the background and the smooth knitted areas the design picture. If you preferred you could make the birds the other way round, but only by making some of the rows negative — Picture 24a illustrates the pattern required for the bird to be shown in ripples against a flat background.

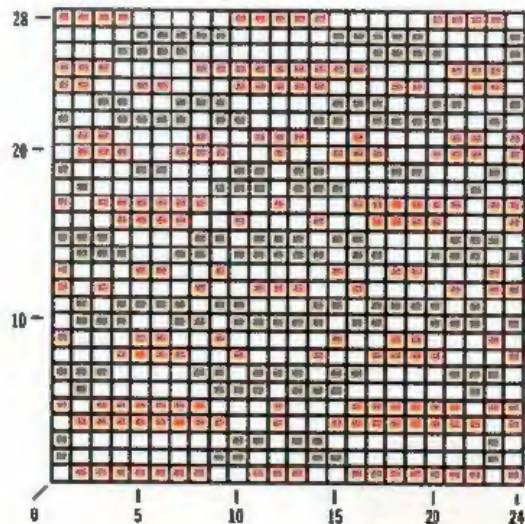
Figurative designs can be the most awkward to knit, as they are most likely to require a very uneven distribution of slipped and knitted stitches at times. If you look at rows 76-77 on pattern chart Picture 24, you can see that they require single stitches only to be knitted whilst the remainder of the row is slipped. If you are going to have any knitting problems with ripple fabrics it will be on this type of row. Take the slip knitting slowly, check that the single stitches required have been knitted cleanly and knit them manually if required and check that your weighting is even. Once you have past the area of single needle selection, you will be able to proceed with the rest of the knitting at a steadier pace.



PICTURE 26



Punchcard diagram. Punch coloured squares. Use colours as a row guide to knitting, i.e. select/memorise L to R. Set HB carr slip, RB carr as desired. Using background, K1 row: GAL at colour changer side. *Using C, K2 rows. Using background, K2 rows*. Repeat from * to * throughout.



PICTURE 24b



A All-over ripple fabric for a man's sweater
B Ripple birds border a long waistcoat — plain fabric could be full needle jersey rib

If you are looking for inspirations to design your own ripple fabrics, look (on the whole) for geometric designs featuring a reasonably even distribution of colour. With motifs, primitive designs (like our bird) are fairly easily and usually effectively adapted — if possible modify the design to avoid single knitted or single slipped stitches simply to make the knitting smoother.

If you are searching for new looks for men's wear, these ripple ribs are ideal. Fabrics look particularly rich in toning, even dark colours — so could be an ideal make for a male with strong views on the range of colours he will wear, as well as providing great potential for jewel coloured evening wear! Some garment design ideas are shown in Picture 24b (page 9).

JACQUARD VARIATIONS

Double jacquard is becoming an increasingly popular technique — as knitters gain more knowledge and confidence, the spinners provide suitable fine yarns, and of course, the advent of electronic machines which will convert Fair Isle designs to double jacquard with the flick of a switch. We have covered the design of double jacquard patterns in the last year, so rather than repeat ourselves, have looked for some new designs and interesting fabric comparisons.

THE BACKING VARIATIONS

Picture 25 illustrates both back and front of a simple double jacquard fabric. This was worked using the lili setting on the ribber bed. Most current ribbers have this setting, which allows alternating ribber needles to slip in one direction and knit in the other — providing you work with an even number of needles on the ribber bed. This is the same as alternating pushers one up, one down on Duo machines on the back bed and setting 8X plus an arrow key. Using this setting the fabric pattern — pattern charts shown in Picture 26 — is proportionally similar to a single bed Fair Isle. The sample in Picture 27 has been worked on a striper backing — i.e. simply leaving the ribber to knit on every row. As you can see, this has the effect of lengthening the design and also produces a slightly thicker fabric than a lili backing. The patterning charts are shown in Picture 28.

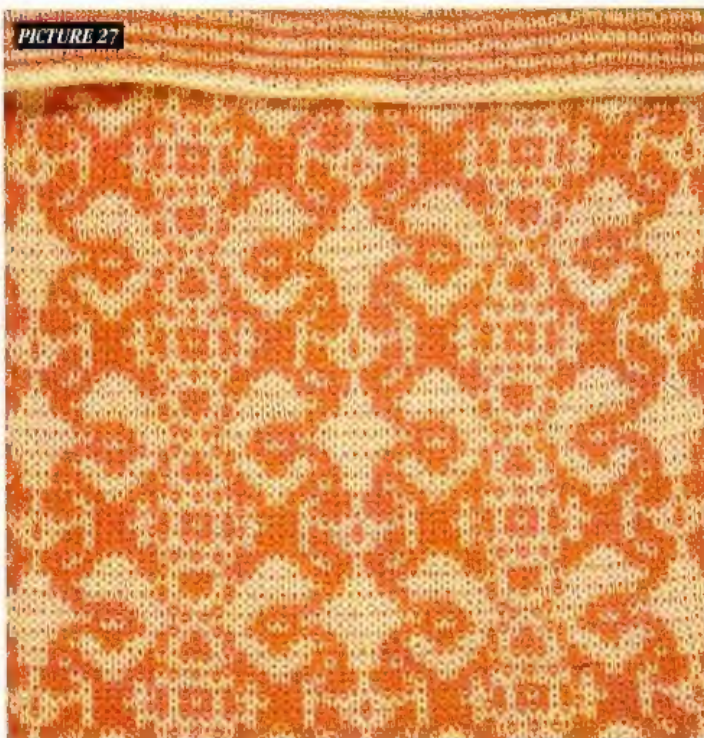
A popular technique on Duo and E6000 machines is to work with a tuck backing. This is also possible on Japanese machines with lili buttons. Picture 29 is a 40 stitch width fabric which was knitted on a Brother electronic machine (and could easily be worked on a Duo or E6000 or any other electronic machine). lili buttons were used on the ribber which was set to tuck instead of slip. The pattern chart (Picture 30) remains the same whichever backing you choose!

The final backing shown (there are enough variations of jacquard fabric to fill this supplement alone — so we have selected the most commonly used and popular variations) is a 1x1 rib. This can be used for thicker yarns — the sample in Picture 31 was knitted in 4 ply. Although three colours have been used in the fabric, only two colours at a time have been used. Picture 32 illustrates the jacquard pattern and the stripe sequence used.

EXTRA JACQUARD COLOURS

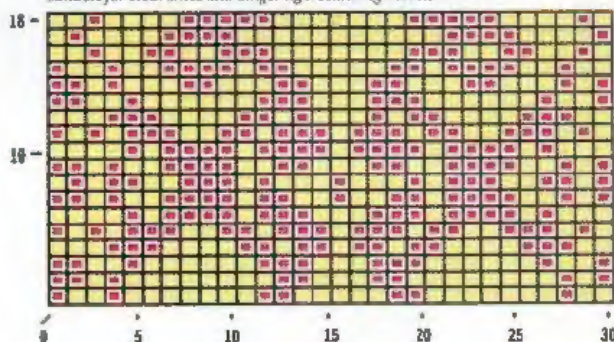
When you come to designing and knitting jacquards with more than two colours in a row, the method you use depends not only on what machine you own, but what look of fabric you want and what equipment (if any) you are using to design the pattern. The pattern chart (Picture 34, page 12) for the sample in Picture 33 will be familiar to knitters with electronic machines — as the final card looks rather like those given in the manufacturer's pattern book. The 24 stitch repeating design can be used by punchcard owners as well. Some electronics have the facility to program the three colours simultaneously (the Brother 965 for instance) — so select the chart suited to your machine. This pattern was designed using a computer program where the program colour separated the pattern suitable for three colour jacquard knitting. This is quite difficult for the majority of knitters to do in quite the same manner. There is, however an easy way of colour separating, commonly used on Duo machines, which although requiring the rows to be doubled, gives a pattern which replicates the original exactly. Picture 35 illustrates the knitted fabric and Picture 36 its three colour and colour separated chart. As you can see the colours are each put on to a row of their own,

PICTURE 27

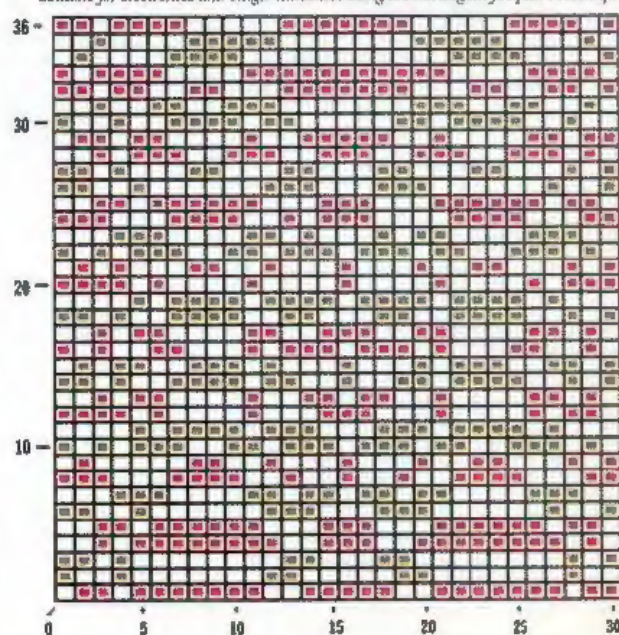


PICTURE 28

Suitable for electronics and Singer light scanning models



Suitable for electronics and Singer machines using the Norwegian jacquard technique

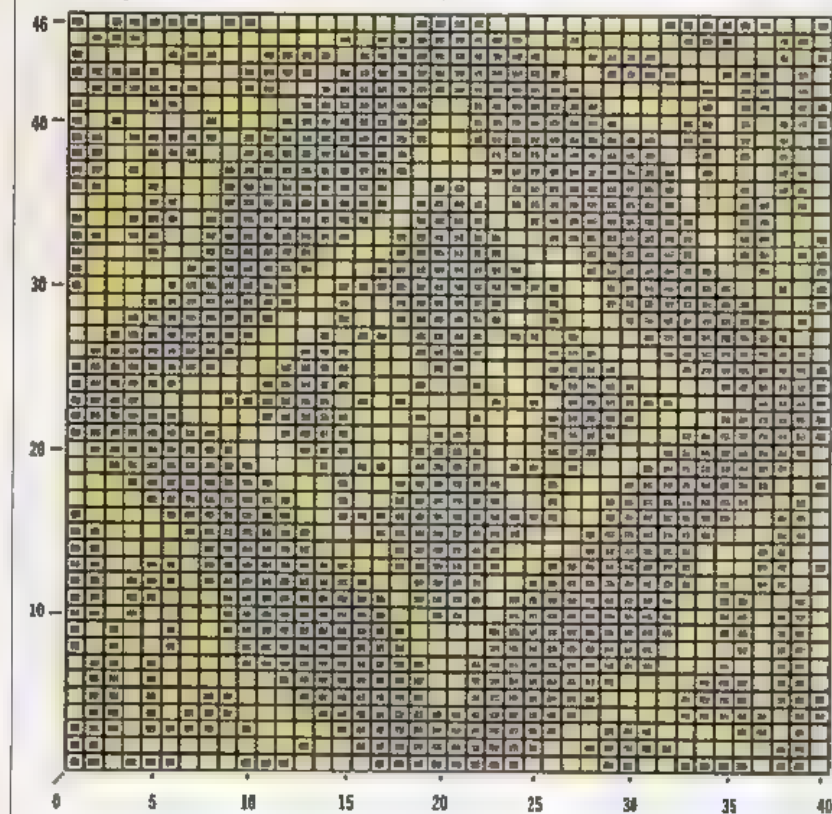




PICTURE 29

PICTURE 30

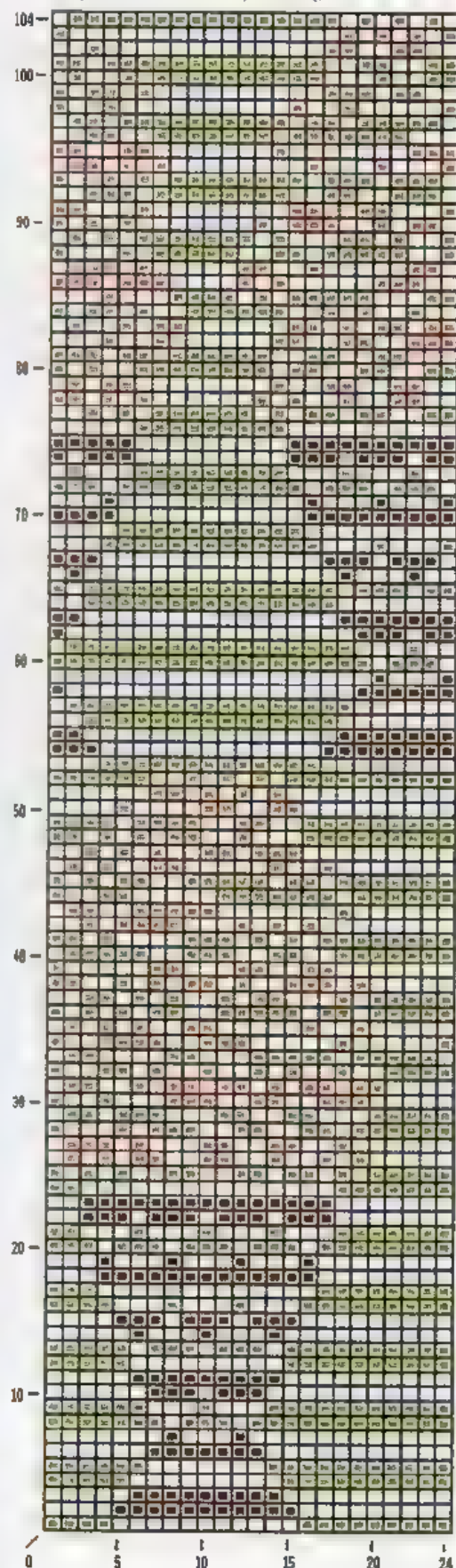
Suitable for Duo with Deco, E6000 and electronic machines



PICTURE 31

PICTURE 32

Suitable for punchcard and electronic machines —
change colours as indicated on pattern diagrams

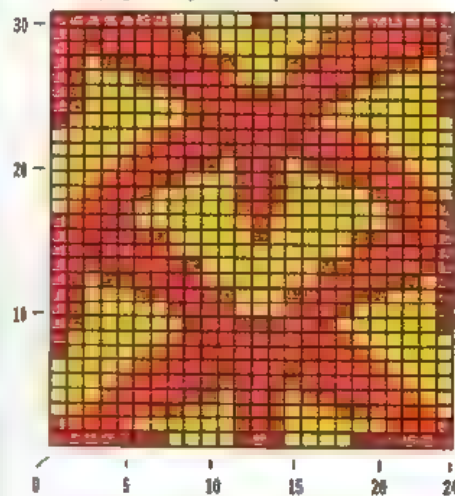


- = Background MC
- = Basket colour A
- = Flower colour B

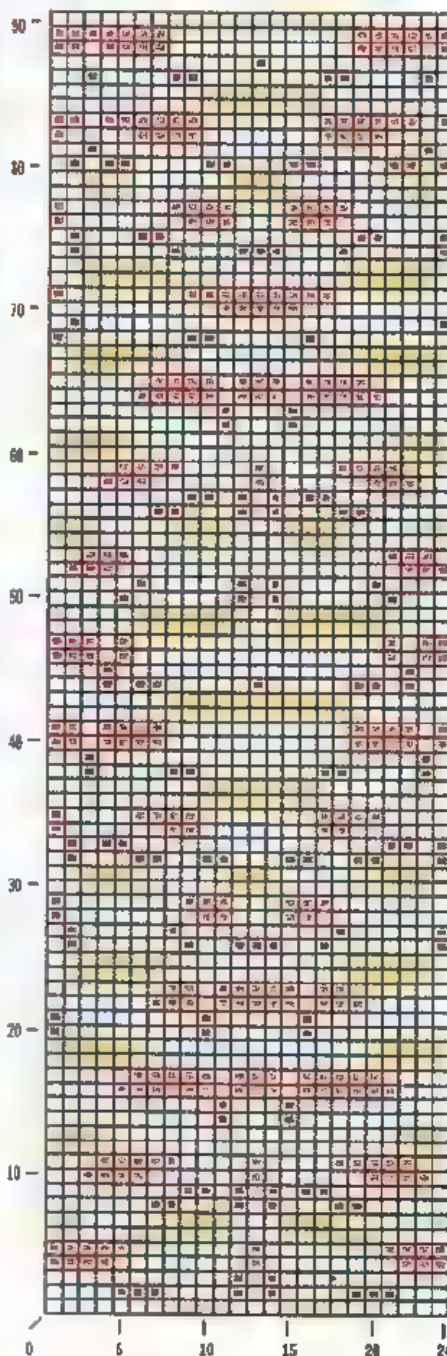
PICTURE 33

PICTURE 34

Use this chart for electronic machines which can be programmed for 3 colour patterns

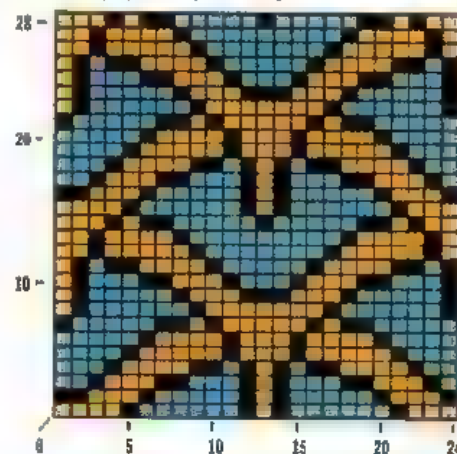


Use colours on cards as a guide to colour changing. Select/memorise away from colour changer, first pattern row, towards colour changer using MC. *K2 rows A, K2 rows B, K2 rows MC*. Repeat from * to * throughout.

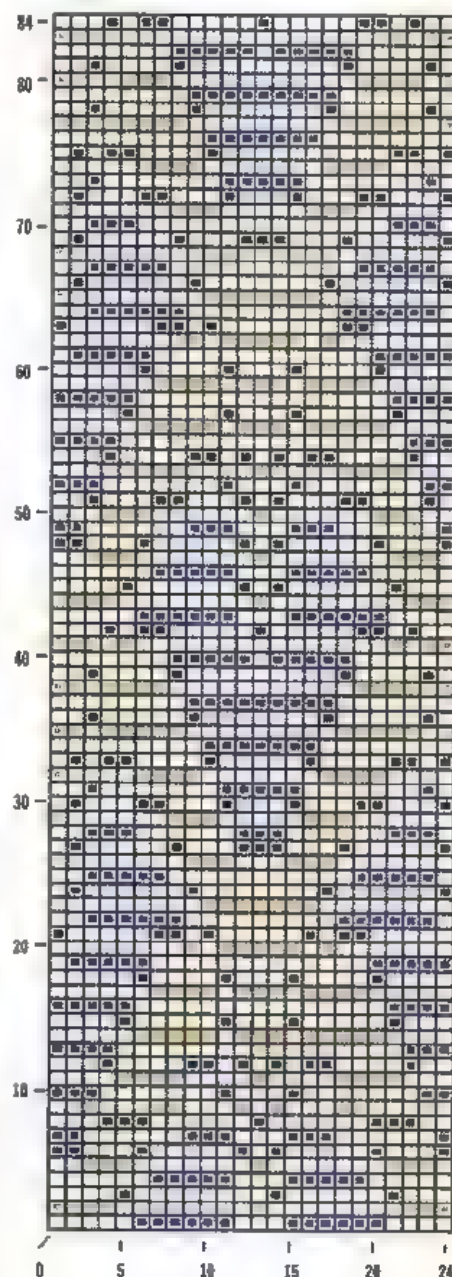


PICTURE 36

Use this chart for electronic machines which can be programmed for 3 colour patterns



Use double length. Select/memorise R to L (towards colour changer). Set carriage for pat and release punchcard. *K2 rows MC, K2 rows A, K2 rows B*. Repeat from * to * throughout.



commencing with a row for back ground, row for second colour then row for third colour. The elongation switch/button is used, so that two rows are worked in each colour — facilitating easy use of the colour changer. You can select whichever backing method you prefer. Samples in Pictures 33 and 35 both had a standard 1/1 s.p. backing.

Another three colour design is shown in Picture 37 (pattern charts Picture 38). This time a mixture of yarns were used. The white background was a 2 ply cotton, pink was a 3 ply brushed acrylic and the pale coffee colour was a single strand of Janeiro — a fine silky yarn with a lustrous finish. It is worthwhile experimenting with different combinations — sometimes the surface stitch coverage will not be to your liking — but there may be times when you are able to obtain quite luxurious looking fabrics in this manner.

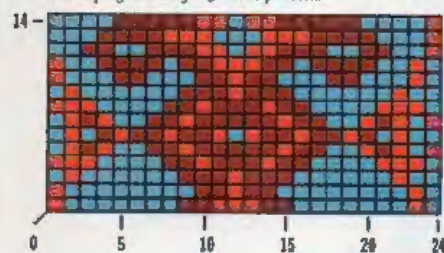
Our final jacquard fabric in this section — Picture 39 uses up to four colours in a row (see pattern charts Pictures 40a and 40b). You will note that the more colours per row the longer the punchcard/pattern chart becomes and the longer the knitting will take. The white and pinks used were single strands of



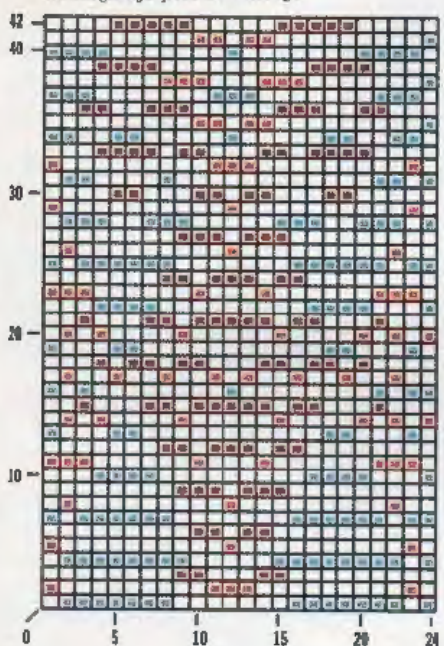
PICTURE 37

PICTURE 38

Use this chart for electronic machines which can be programmed for 3 colour patterns



Work as given for pattern in Picture 36



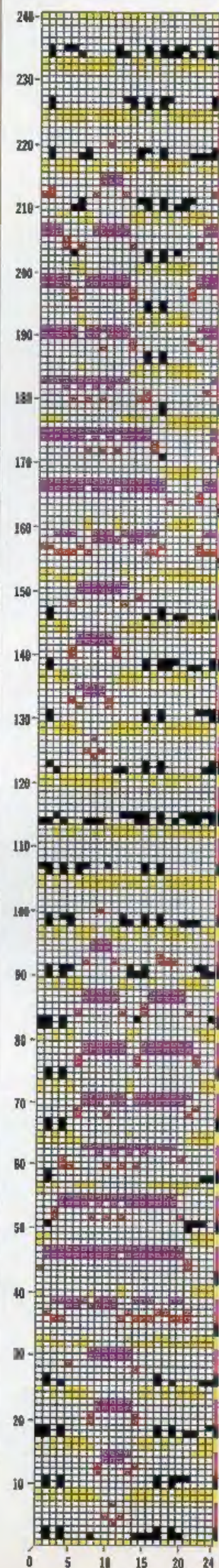
2/30s acrylic, the green was a very fine strand of poodle yarn and a slip stitch backing was used. The reverse of the fabric has little ripples in it as the ribber is actually working twice as many complete rows as the front face. For ease of knitting, the more colours you use, the finer the yarns, but rules are made to be broken and there are backing options (every third and fourth ribber needle only for instance) that can be taken for thicker yarns.

If you can't see yourself with the patience to knit or even make the pattern for four colour jacquards—then the following section should give you a few ideas.

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PICTURE 40a

For colour separated design, work select/memorise row from 1 to 8. Release card and set carriage for patterns. K1 row MC.
K2 rows A, K3 rows B, K3 rows C, K2 rows MC. Repeat from * to * throughout.

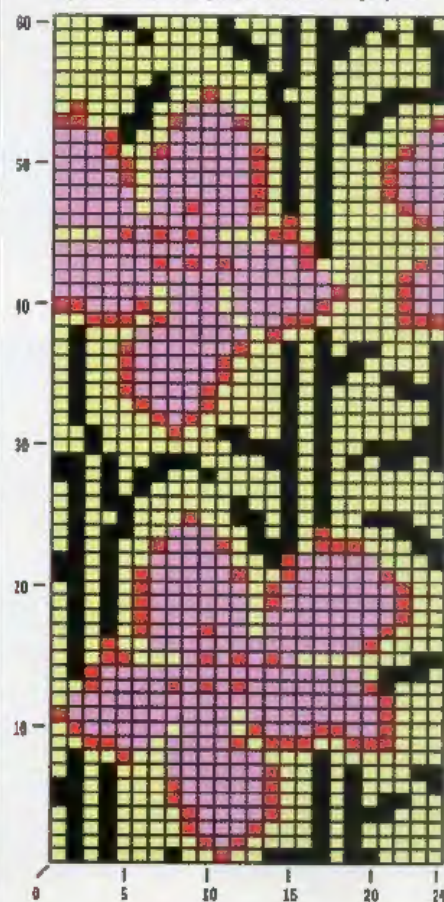


PICTURE 39



PICTURE 40b

This chart can be used for electronic machines which use superimposed colour layers for multi-coloured jacquard



MACHINE KNIT TODAY

DECORATED JACQUARDS

by Ruth Lee

Double bed jacquard is an ideal surface for hand embellishment, since it provides a firm base for embroidery, appliqué and beading. These techniques contribute greatly to the pattern and textural qualities of the samples illustrated here. Such decorations, combined with contrasting smooth and hairy yarns, add to the feeling of luxury and individuality (see Samples 5 and 6).

All the examples shown were knitted on the Pfaff E6000, using the bird's-eye jacquard technique; a method also possible on most modern Brother machines (to achieve similar results, double the length of the pattern, before converting to jacquard). A fine and medium-weight jacquard fabric is shown. Samples 1 to 3 were all knitted in a single end of fine yarn at T3/3 (approx), and Samples 4 to 6 at T6/6 (approx), both using double ends of fine yarn.

Do experiment with a variety of tensions and yarns yourself, before embarking upon any major sampling. Too loose a tension can be a problem, as can too thick a yarn on too tight a tension! It cannot be stressed enough that a correct match of yarns, tensions and knitting technique are of paramount importance in the production of a successful and wearable double bed jacquard pattern.

CHOICE OF YARNS

A variety of 2 and 3 ply yarns (from Yeoman) have been used throughout, supplemented by one or two fine oddment yarns.

Samples 1 to 3 were all knitted in single ends of cream Elsa 3 ply (30% kid mohair, 30% nylon and 40% acrylic), cream Janiero (50% viscose, 25% linen and 25% acrylic), a 3/14s Brittany cotton in shade Calico, and finally a bronze-brown Elsa which is now discontinued — although a similar shade is available in Cigno (70% kid mohair with 30% nylon).

Samples 4, 5 and 6 were knitted with similar yarns doubled up to give more bulk, for example Janiero, in shade Tobacco, was mixed with a fine 2 ply oddment of tobacco-brown wool.

Note: It is important to bulk up each



SAMPLE 1



SAMPLE 2



SAMPLE 3



SAMPLE 4

composite colour to the same weight throughout, to avoid differences in tension.

HEMS AND RIBS

Samples 1 to 3 commence with a striped hem, using the bird's-eye setting rather than a full needle rib. This was to ensure compatibility with the main jacquard pattern. Knit the hems on a slightly tighter tension than the latter, for example see Diagram A.

Samples 5 and 6 incorporate fancy ribs. Here, an extra strand of yarn is added to the mix, to balance the rib weight with the main jacquard. For example: one strand each of cream Elsa, Janiero and a fine bouclé oddment (Sample 6).

PATTERN GRAPHS

Pattern graphs 1 to 8 should be copied on to the special Pfaff (E6000) graph paper, and read into the computer as Stitch Patterns A to H. Use a full needle rib setting and Knitting Technique 180.

Many more pattern combinations are possible. Try elongating, rotating, increasing the spacing between pattern repeats, stepping the repeats, or changing background colour for foreground.

DETAILS

Sample 1: Use Stitch Patterns B, A, B, E (with an additional two stitches between pattern repeats) and B.

Rows 000-002 cream Elsa. Rows 002-004 brown Elsa.

Every alternate pair of rows continue in either cream Elsa, cotton or Janiero, and every other alternate pair of rows in brown.

Lock setting BX↔/LX. T3••/3••.

Sample 1 is a fine, lightweight fabric with no embellishment. The surface has been raised with a fine teasel brush.

Sample 2: Yarns and tensions as Sample 1. Use Stitch Pattern E, E facing opposite direction, B, and E again. The main pattern is knitted in brown Elsa throughout. The background alternates through cream cotton, Janiero and Elsa. The centre band of pattern is outlined in brown cotton, using either backstitch (thin lines) or chain stitch (thick lines).

Sample 3: Illustrates a large border pattern outlined in chain stitch, and only partially brushed in order to emphasise certain sections of the

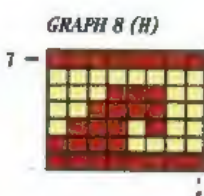
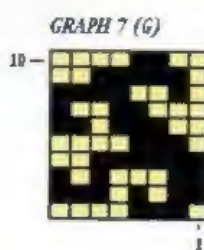
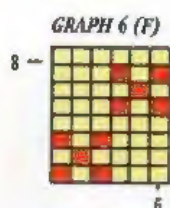
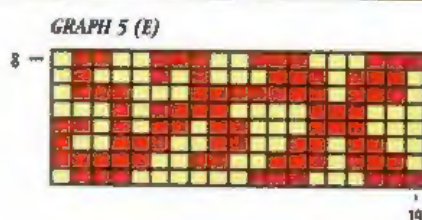
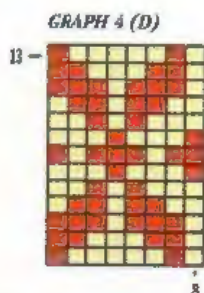
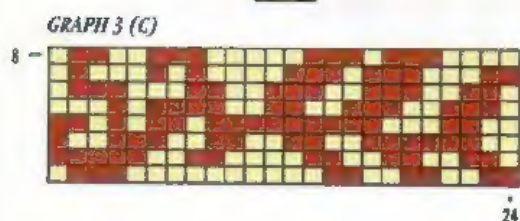
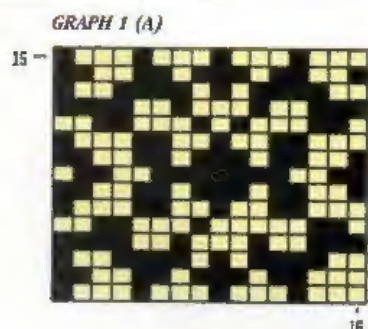
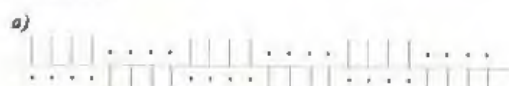


DIAGRAM A

Each bed pushes

Hem. SS $\frac{3}{3}$ Lock setting BX \leftrightarrow NMain jacquard pattern $\frac{3}{3}$ Lock setting BX \leftrightarrow LX

DIAGRAM B



pattern. T3••/3••. Lock setting BX \leftrightarrow N.

Sample 4: Shows a medium-weight swatch, knitted at T6/6 (approx). Yarns used:

- a) Cream Elsa + cream Janiero.
- b) Brown Elsa + fine mercers cotton oddment.
- c) 2 ply brown cotton + fine brown wool oddment.
- d) Tobacco Janiero + fine brown wool.

Pattern sequence:

- a) Strips BX \leftrightarrow N, FNR setting.
- b) Stitch Pattern A knitted with a cream background throughout. The main stitch pattern alternates light, medium and dark browns.
- c) Stitch Pattern C. The background remains brown throughout. The main pattern, cream Elsa/Janiero mix. The outline of the pattern is hand-embroidered in brown cotton using backstitch.
- d) Stitch Pattern E.

This sample was semi-brushed in order to keep some clarity to the stitch pattern.

Samples 5 and 6: Ready-made trims designed for upholstery purposes have been hand-stitched on to these swatches, to emphasise the striped patterns, and to give extra textural interest. Small pearl beads highlight points within the jacquard pattern. A hand-embroidered chain stitch (cotton) divides one band of pattern from the next.

Ribbing:

Sample 5: Full-pitch 3x3 needle arrangement with a 2 over 2 cable cross (front bed) every 10 rows.

Sample 6: Full pitch 4x4 needle arrangement, alternating back and front bed needles in WP for every block of rib pattern, see Diagram B for example.

Stitch patterns:

Sample 5: Use Stitch Patterns C, A and F at T6••/6•• with lock setting BX \leftrightarrow LX.

Divide each jacquard section by several rows of purl facing, single bed knitting (back bed T7, black strippers).

Yarn suppliers

A mixture of fine yarns were used for the samples, including Bramwell's DuoMagic, Forsell's Sirocco and Yeoman's Janiero. Decorated jacquard samples used yarns from Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD.

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